

VISIT...

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BASS
RECORDED
VERSIONS

RED HOT Chili Peppers

By the Way

R

E

D

H

O

T

Chili

Peppers

By the Way

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Music transcriptions by Chris Kringel and Steve Gorenberg

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By the Way

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Drop D tuning:
(low to high) D-A-D-G

Intro

Moderately ♩ = 120

* F5 C/E A5

Bass Fig. 1

Bass

mf

15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12

* Chord symbols reflect overall harmony.

Chorus

F5

C

Stand - ing in line to see the show to - night and there's a

End Bass Fig. 1 Bass Fig. 2

8va

12 12 12 12 12 12 12 12 17 17 17 17 17 17 17 17 21 21 21 21 21 21 21 21

A5/E

F5

light on, heav - y glow. By the way, I

8va loco

19 19 19 19 19 19 19 19 19 19 19 19 19 19 8 8 8 8 8 8 8 8

C5

A5

G5

tried to say I'd be there, wait - ing for...

10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7 5 17

F5/C C A5

Dan - i, the girl, — is sing - ing songs to me — be - neath the mar - quee, —

8va

17 17 17 17 17 17 17 17 21 21 21 21 21 21 21 21 19 19 19 19 19 19 19 19

Interlude
Dm

o - ver - load. —

8va

End Bass Fig. 2 loco Bass Fig. 3

19 19 19 19 19 19 19 0 0 3 5 3 X 3 5 0 3 0 0 3 5 3 0 0 3 (X) 3 5

End Bass Fig. 3

0 0 3 5 3 X 3 5 0 3 0 0 3 5 5 5 6 6 6 6 6 6

Verse
Bass: w/ Bass Fig. 3 (3 times)
Dm

1. Steak knife. Card shark. Con job. Boot cut.
2. Black - jack. Dope dick. Pawn shop. Quick pick.

Skin that flick, she's such a lit - tle D J. Get there quick by street, but not the free - way.
 Kiss that dyke, I know you want to hold one. Not on strike, but I'm a - bout to bowl one.

Turn that trick to make a lit - tle lee - way. Beat that nic, but not the way that we play.
 Bite that mic, I know you nev - er stole one. Girls that like a sto - ry, so I told one.

Dog - town. Blood bath. Rib cage. Soft tail.
 Song - bird. Main line. Cash back. Hard top.

To Coda

Chorus

F C Dm

Stand - ing in line to see the show to - night and there's a light on,

F C

heav - y glow. By the way, I tried to say I'd be

Am Bb Interlude Dm

there, wait - ing for...
(Oh.)

D.S. al Coda

Coda

Chorus

Bass: w/ Bass Fig. 1
F5

Stand - ing in line to see the show to - night and there's a light on, heav - y glow.

Bass: w/ Bass Fig. 2
F5

C5

A5/E

By the way, I tried to say I'd be there, wait - ing for...

F5

C5

A5

G5

Dan - i, the girl, is sing - ing songs to me be - neath the mar - quee, o - ver - sold.

F5/C

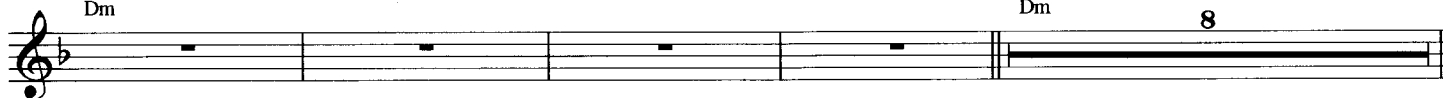
C

A5

By the way, I tried to say I'd be there, wait - ing for...

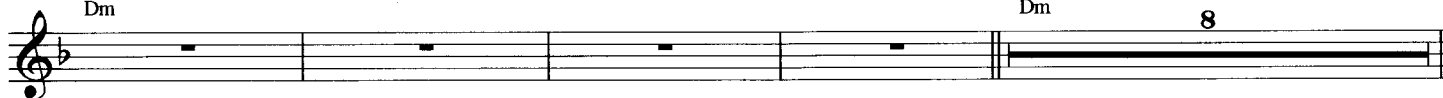
Interlude

Bass: w/ Bass Fig. 3
Dm



Bridge

w/ Voc. ad lib (next 8 meas.)
Bass: w/ Bass Fig. 3 (2 times)
Dm 8



Chorus

F

C

Dm

Stand - ing in line ____ to see the show to - night ____ and there's a light on, ____

8 8 8 8 8 10 10 10 10 10 10 10 12 12 12 12 12

heav - y glow. ____ By the way, ____ I tried to say ____ I'd be ____

(12) 10 12 12 10 12 8 8 8 8 8 10 10 10 10 10 10 X

____ there, wait - ing for... ____ Dan - i, the girl, ____ is sing - ing

7 7 7 7 7 7 7 8 8 8 8 8 10 8 8 8 8 8 9 10

Dm

songs to me — be - neath the mar - quee, — o - ver - sold. —

(10) 10 10 10 10 8 10 8 | 12 12 12 12 12 12 | 12 12 12 12 12-14 12

F C Am Bb

By the way, — I tried to say — I know — you from be - fore. —
(Oo.) —

8 8 8 8 8 10 | 10 10 10 10 10 10 0 | 7 7 7 7 7 7 7 | 8 8 8 8 8

Outro-Chorus

Bass tacet

F C Dm Bb rit. Dm

Stand - ing in line — to see the show to - night — and there's a light on, — heav - y glow. —

By the way, — I tried to say — I'd be — there, wait - ing for... —

12

Universally Speaking

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 124

Bass

* D

Em7

mf

* Chord symbols reflect overall harmony.

D

Bass Fig. 1

Em7

End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1 (4 times)

D

Em7

1. I saw your face, — el - e - gant — and tired. —

D

Em7

— Cut up from the chase, — still — I so — ad - mired. —

D

Em7

— Blood - shot, your smile, — del - i - cate — and wild. —

D

Em7

— Well, give me she - wolf style, — rip — right thru — me.

Chorus

* Bass: w/ Bass Fig. 1 (2 times)



Sil - ver - et - ta, the jets ____ of a life - time.

Go and get her, I've got ____ her on my ____ mind.

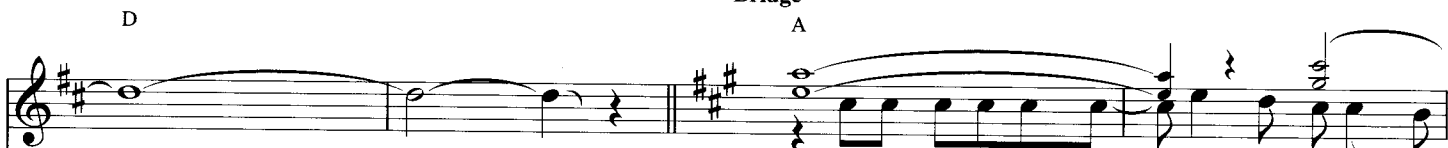
* Don't tie last note, 2nd time.



{ Noth - ing bet - ter, the feel - ing is so ____ fine. }
{ All the bet - ter to make ____ it so ____ fine. }

Sim - ply put, I saw ____ your love ____ stream flow. ____

Bridge



Come on, ba - by, 'cause there's ____ no name ____ for... ____
(Oo. ____ Oo. ____)



mf *ff*



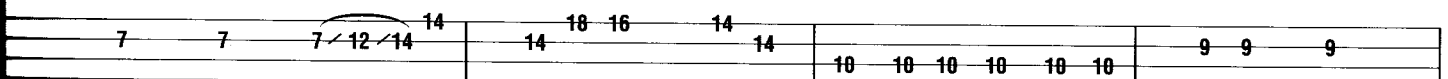
Give it up and I got ____ what I came ____ for. ____

U - ni - ver - sal - ly ____ speak - ing, ____ ah.

Oo. ____



End Bass Fig. 2



Bass: w/ Bass Fig. 2

A

Amaj7

Take it back and you make me ner - vous. Noth - ing bet - ter than love

Oo. Oo.

G Bm

and ser - vice. U - ni - ver - sal - ly speak - ing, I

Oo. Oo.

F#m7b5 B+7 Em To Coda

win in the long run.

Ah. Ah.)

Bass

9 9 9 9 9 9 7 7 7 0

Interlude

* Bass: w/ Bass Fig. 1 (2 times)

D

Em7

* Don't tie first note, 1st time.

Verse

Bass: w/ Bass Fig. 1 (2 times)

D

Em7

2. I saw your crime, dy - ing to get high.

D Em7 D.S. al Coda

Two of a kind beats all hands to - night.

⊕ Coda

Chorus

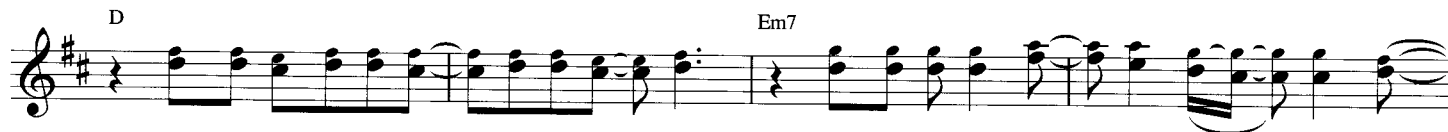
* Bass: w/ Bass Fig. 1 (3 times)



Sil - ver - et - ta, the jets ____ of a life - time.

Go and get her, I've got ____ her on my ____ mind.

* Don't tie 1st note, 1st time.
Don't tie last note, 3rd time.



Noth - ing bet - ter, the feel - ing is so ____ fine.

Sim - ply put, I saw ____ your love ____ stream flow. ____



Sim - ply put, I saw ____ your love ____ stream flow. ____

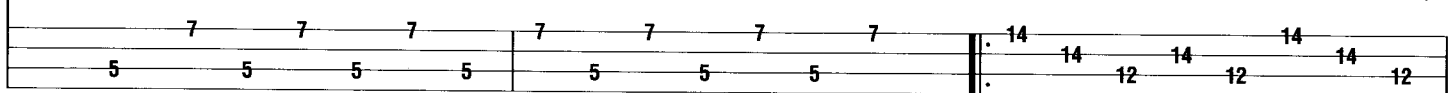
Outro-Guitar Solo



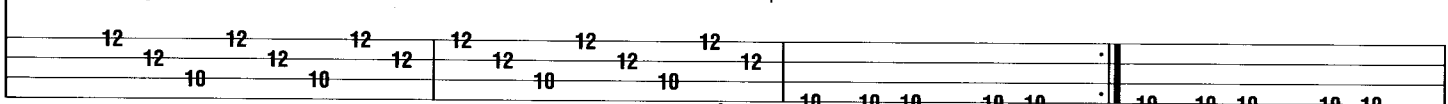
Let's go.



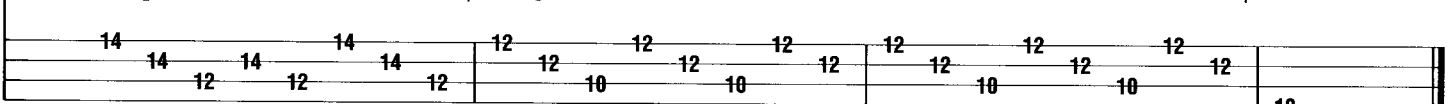
let ring - - - - -



let ring - - - - -



let ring - - - - - let ring - - - - -



This Is the Place

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Rock ♩ = 116

Bass Fig. 1

Bass

mf
w/ pick

End Bass Fig. 1

Am7/F Am/D Csus2

I said, dar - ling. Shock - ing, ap - pall - ing, all I can do to you.

oo. Oo, oo, oo.)

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1
Bass: w/ Bass Fig. 2

Am Am7/F Am/D

Ham - mers are fall - ing, I said, dar - ling. Shock - ing, ap - pall - ing, all

1.

Interlude

Bass: w/ Bass Fig. 1

2.

Csus2 Csus2

I can do to you. I can do to you.

Interlude

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Bass: w/ Bass Fig. 1

A5 F5 D5 C5

Oh, whoa, whoa, whoa.

(Ah. yea.)

Bass: w/ Bass Fig. 2

A5 F5 D5 C5

Oh, whoa, whoa, whoa.

Ah.)

To Coda

Bridge

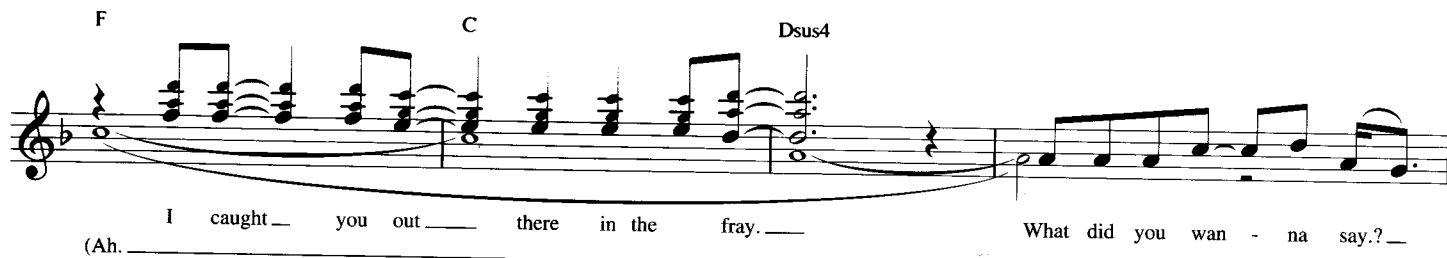
Bass tacet
F C Dsus4

I saw you out there yes - ter - day. What did you wan - na say?

F C Dsus4

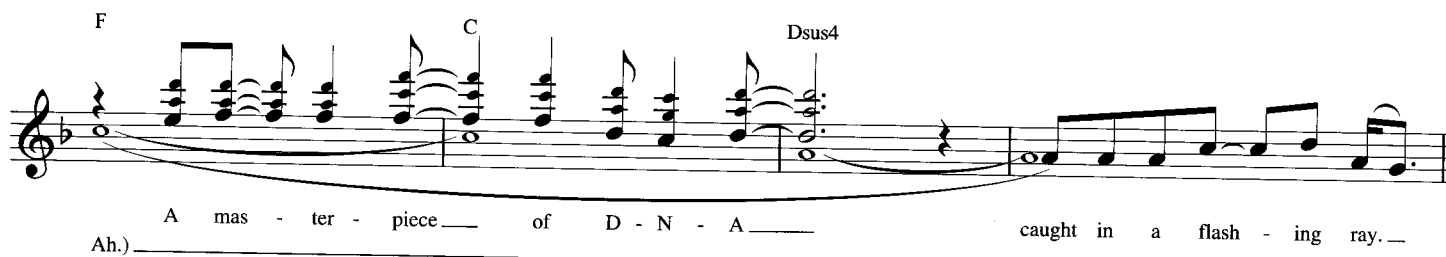
A per - fect piece of D - N - A caught in a flash - ing ray.

F C Dsus4



I caught you out there in the fray. What did you wanna say?

F C Dsus4

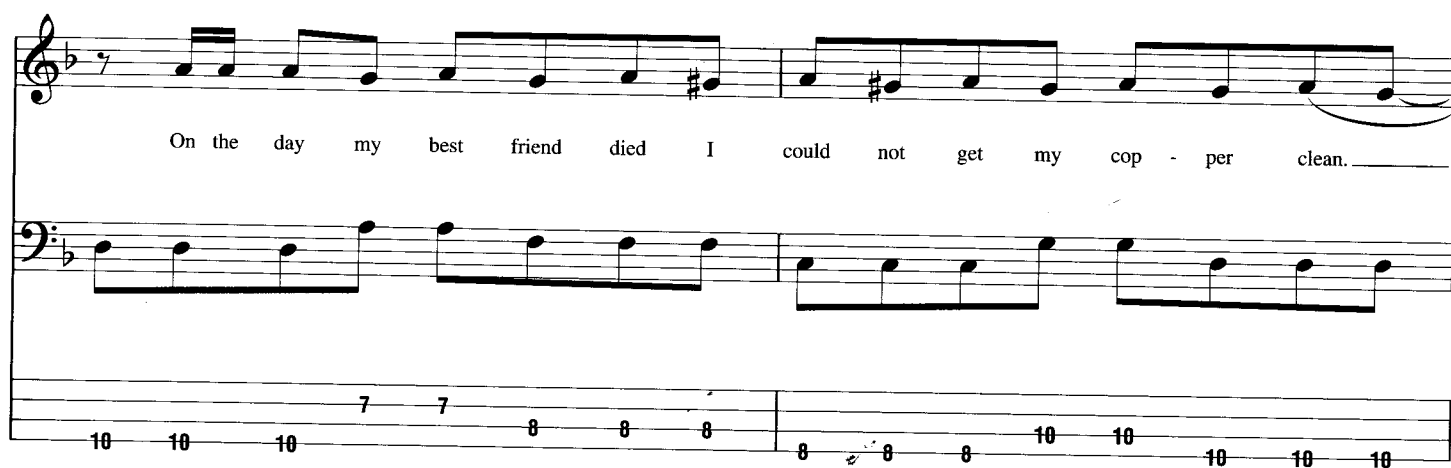


A masterpiece of DNA caught in a flashing ray.

Verse
N.C.



3. Can I smell your gasoline? Can I get your wol-ver-ine?



On the day my best friend died I could not get my copper clean.

Bass: w/ Bass Fig. 2
D9sus4



I don't wanna take it up with Lit-tle Joe. I don't wanna fake it but I've got to know.

Chorus

Bass: w/ Bass Fig. 1

Am Am7/F Am/D Csus2

This is my call - ing, — I said, dar - ling. — Shock-ing, ap - pall - ing, — all — I can do — to you.

Voc. Fig. 2

End Voc. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 2
Bass: w/ Bass Fig. 2

Am Am7/F Am/D Csus2

Ham-mers are fall - ing, — I said, dar - ling. — Shock-ing, ap - pall - ing, — all — I can do — to you. —

Bridge

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

A5 F5 D5 C5

I am a mis - fit, I'm born with all of it, the fuck - ing ul - ti - mate of love in - side the at - om split.

2 2 2 5 5 5 5 5 3 3 3 5 5 2 2 2 2 2 3 3 3 3 3 3 5 5 5

A5 F5 D5

I'm in a flash ray, — A mash of D - N - A, an - oth - er pop - in', Jay who

2 2 2 5 5 5 5 5 3 3 3 5 5 2 2 2 2 2 5 5 5 3 3 3

C5

thinks he's got some - thing to say.

3 3 3 3 3 5 5 5

D.S. al Coda

Coda

D9sus4

7

5 5

Dosed

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately slow ♩ = 108

(Guitar) 3

* Cmaj7 Bass Fig. 1

D Em

End Bass Fig. 1

mf

T A B

3 3 4 5 3 3 4 5 5 5 4 5 7 7 5

* Chord symbols reflect combined tonality.

Verse

Bass: w/ Bass Fig. 1 (5 times)
Cmaj7

D Em Cmaj7 D Em

1. I _____ got dosed _____ by you _____ and clos - er _____ than most _____ to you _____ and

Cmaj7 D Em Cmaj7

what am _____ I s'posed _____ to do? _____ Take it a - way, _____ I nev -

D Em Cmaj7 D Em

- er had it an - y - way. Take it a - way _____ and ev - 'ry - thing will be o - kay.

Cmaj7 D Em Cmaj7 D Em

3 3 4 5 3 3 4 5 5 5 4 5 7 5 7 5 3 3 4 5 3 3 4 5 5 5 4 5 7 5 7

Verse

Bass: w/ Bass Fig. 1 (4 times)
Cmaj7

D Em Cmaj7 D Em

2. In you _____ a star _____ is born _____ and you cut _____ a per - fect form _____ and

Cmaj7 D Em Cmaj7 D Em

some - one _____ for - ev - er warm. Lay on, lay _____ on, lay _____ on, lay _____ on.

Cmaj7 **D** **Em** **Chorus G5**

Lay on, lay — on, lay — on, lay — on. Way up on — the moun -

3 3 4 5 3 3 4 5 | 5 5 5 5 7 7 || 5 5 5 9 10

D **Em** **C**

- tain where — she died, —

12 12 12 12 | 14 14 12 14 | 10 9 7

G5 **D** **Em** **C**

all I ev - er want - ed was — your — life. —

5 5 5 5 | 5 5 5 5 | 7 7 7 7 0 | 3 3 3 3 3 3 2 3

G **D** **Em** **C**

Deep in - side — the can - yon, I — can't hide. —

5 5 5 9 10 | 12 12 12 12 12 | 14 14 16 14 | 10 9 9 7

G5 D Em C

All I ev - er want - ed was your life.

5 5 5 5 7 | 5 5 5 5 0 | 7 7 10 9 7 5 | 3 3 3 3 3

Verse

Bass: w/ Bass Fig. 1 (6 times)

Cmaj7 D Em Cmaj7 D Em

3. Show love with no re - morse and climb on to your sea - horse and

Cmaj7 D Em Cmaj7 D Em

this ride is right on course. This is the way I want - ed it to be with you.

Cmaj7 D Em Cmaj7 D Em

This is the way I knew that it would be with you. Lay on, lay on, lay on, lay on.

Chorus

Cmaj7 D Em G5 D

Lay on, lay on, lay on, lay on. Way up on the moun - tain where she

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 | 5 5 5 9 10 | 12 12 11 12

Em C G5 D

died, _____ all I ev - er want - ed was _____ your

14 16 17 16 14 12 10 10 9 9 7 5 5 5 7 5 5 5 5

Em C G D

life. _____ Deep in - side _____ the can - yon, I _____ can't

7 7 7 5 3 3 3 3 3 5 5 7 9 10 12 12 12 11 12

Em C G5 D

hide. _____ All I ev - er want - ed was _____ your

14 16 17 16 14 12 10 12 10 9 7 5 5 7 5 5 5 5 5

A7sus2 Cadd9

life. _____

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

Interlude
Cmaj7
Bass Fig. 2

D Em Cmaj7 D Em
End Bass Fig. 2

5 3 5 5 3 5 7 7 3 5 9 7 9 5 3 5 5 3 5 7 7 3 5 7 9 7 9 7 9

Verse

Bass: w/ Bass Fig. 2 (3 times)

Cmaj7 D Em Cmaj7 D Em

4. I _____ got dosed _____ by you _____ and clos - er _____ than most _____ to you _____ and

Cmaj7 D Em Bass: w/ Bass Fig. 1 Cmaj7 D Em

what am _____ I s'posed _____ to do? _____ Take it a - way, _____ I nev - er had it an - y - way.

Cmaj7 D Em Cmaj7 D Em

Take it a - way _____ and ev - 'ry - thing will be o - kay.
('Take it a - way _____ and ev - 'ry - thing will be o - kay.) _____

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 5 | 3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 5

Chorus

Cmaj7 D Em G5 D

Way up on _____ the moun - tain where _____ she

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 | 5 5 5 9 10 | 12 12 11 12

Em C G5 D Em

died, _____ all I ev - er want - ed was _____ your life. _____

14 16 17 16 12 | 10 9 7 9 7 | 5 5 5 7 5 7 | 5 5 5 5 | 7 7 7 5

Don't Forget Me

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Slow Rock ♩ = 66

1. 2.

A5 F5 C5 G5 C5 G5

Bass

mf

Verse
A5 F5 C5 G5

1. I'm an o - cean in your bed - room, make ya feel warm. — Make you want to re - as - sume. —

Bass Fig. 1

A5 F5 C5 G5

— Now we know — it all — for sure. —

End Bass Fig. 1

Bass: w/ Bass Fig. 1
A5 F5 C5 G5

I'm a dance hall, dirt - y break beat, make the snow - fall — up from un - der - neath your feet. —

A5 F5 C5 G5

Not a - lone, I'll be there. Tell me when you wan - na go.

Interlude

A5 F5 C5 G5 A5 F5

9 7 10 8 12 10 12 10 9 7 10 8

Verse

C5 G5 A5 F5 C5 G5

2. I'm a meth lab, first re - hab, take it all off and step in - side the run - ning cab. ____
 3. I'm an in - bred and a pot - head, two legs that you spread in - side the tool ____ shed. ____

12 10 9 7 12 10 12 10 9 7 12 10

A5 F5 C5 G5 A5 F5

There's a love that knows the way. I'm the rain - bow in your jail cell,
 Now we know it all for sure. I could show you to the free field,

9 7 10 8 12 10 12 10 9 7 10 8

C5 G5 A5 F5

all the mem - o - ries of ev - 'ry - thing you've ev - er smelled. _____ } Not a - lone, _____
 o - ver - come and more will al - ways be re - vealed. _____ }

12 10 X X X X 12 X X X X 9 X X X X 10 X X X X

To Coda $\oplus$

Chorus

C5 G5 A5 G5 C5 G5

I'll be there. Tell me when you wan - na go. Oh. oh.

Voc. Fig. 1

(Side - ways fall - ing. More will be re - vealed, my friend.

f

*w/ heavy dist.

12 10 X X X X 12 X X X X 9 7 X X X X 10 X X X X 12 10 X X X X 12 10 X X X X

*Random harmonics ring throughout Chorus due to left hand string muting.

Guitar Solo

A5 F5 C5 G5 A5 F5

Don't for - get me, I can't hide it. Come a - gain, get me ex - cit - ed.

End Voc. Fig. 1

Side - ways fall - ing. More will be re - vealed, my friend.)

mf

dist. off

9 7 X X X X 10 X X X X 12 12 X X X X 12 14 14 12 10 12 10 12 10 9 7 X X X X 10 X X X X

D.S. al Coda

C5 G5 A5 F5 C5 G5

12 10 12 10 9 10 12 10

♢ Coda

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

A5 F5 C5 G5

Oh... and...

f
*w/ heavy dist.

9 7 10 12 10

*Random harmonics ring throughout Chorus due to left hand string muting.

A5 F5 C5 G5

Don't for - get me, I can't hide it. Come a - gain, get me ex - cit - ed.

9 7 10 12 10

A5 F5 C5 G5 A5 F5

Oh, oh, and... Don't for - get me, I can't hide it.

9 7 10 12 10

C5 G5 Interlude A5 F5

Grab a match, now let me light it.

(Ah, ah, ah,

Voc. Fig. 2

Mellotron (Ah,

C5 G5 A5 F5 C5 G5

ah, ah, Ah, ah, ah, ah, ah,

End Voc. Fig. 2

Ah.)

Bkdg. Voc.: w/ Voc. Fig. 2 A5 F5 C5 G5 A5 F5

Ah, ah, ah, ah, Ah, ah, ah,

C5 G5 **Outro-Verse** A5 F5

ah, ah.)

4. I'm the blood stain on your shirt sleeve

dist. off

C5 G5 A5 F5

com - ing down and more are com - ing to be - lieve. Now we know it all

C5 G5 A5 F5

for sure. Make the hair stand up on your arm,

C5 G5 A5 F5

teach you how to dance in - side the fun - ny farm. Not a - lone,

C5 G5 A5 F5

I'll be there. Tell me when you wan - na go.

C5 G5 A5 F5

I'll be there to tell me when you wan - na go.

C5 G5 A5 F5

Come a - gain and tell me when you wan - na go.

C5 G5 A5 F5

More will be re - vealed, my friend.

The Zephyr Song

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 120

(Guitar) 4 Am Bass G Em Fmaj7

mf

T A B 7 5 2 3

Verse

Am7 G7 Em7

1. Can I get your hand to write on, — just a piece of leg to bite on? What a night to fly my kite on.

7 9 9 7 5 5 7 7 5 2 2 4 4 2

Fmaj7 Am7 G9

Do you want to flash a light on? Take a look, its on dis - play — for — you.

3 3 3 3 7 7 9 9 7 5 5 7 7 5

Em7 F5 Am7

Com - in' down, no not to - day. — Did you meet your for - tune tell - er, — (Oo. —)

2 2 4 4 2 3 3 3 3 5 7 7 9 9 7

G7 Em7 Fmaj7

— get it off with no pro - pel - ler? Do it up, it's on with Stel - la. What a way to fi - nal - ly smell her.

Am7 G9 Em7

Pick - in' up, but not too strong for you. Take a piece and pass it on.

Oo.)

Fmaj7

Chorus

D

— Fly a - way on my zeph - yr,

8va—

let ring

Gadd9 A D

I feel it more than ev - er. And in this per - fect weath - er.

8va—

Bass Fill 1 End Bass Fill 1

let ring

Gadd9

A

Interlude

Am7

G7

Voc. Fig. 1

we'll find a place to - geth - er. Fly on
(Oo, _____)

8va
let ring

loco

12 16 12 14 14 14 14 16 14 14 7 7 9 9 7 7 5 5 7 7 5

Verse

Bkgd. Voc.: w/ Voc. Fig. 1

Am7

End Voc. Fig. 1

my wind. 2. Reb - el and a lib - er - a - tor, _____
ah.)

Em7 Fmaj7

2 2 4 4 2 3 3 3 3 3 5 7 7 9 9 9 7 7 7

— find a way to be a skat - er. Rev it up to lev - i - tate her, su - per - friend - ly a - vi - a - tor.

G7 Em7 Fmaj7

5 5 7 7 5 2 2 4 4 2 3 3 3 3 3 5

Take a look, it's on dis - play _____ for you. Com - in' down, no not to - day. _____
(Oo, _____) ah.

Am7 G9 Em7

7 7 9 9 7 5 5 7 7 5 2 2 4 4 2

Chorus
D

Fmaj7

Fly a - way on — my zeph - yr,

(Ah.)

8va

let ring

3 4 5 3 4 5 12 11 12 14 12 11 12 14 12 11 12

Gadd9

2nd time, Bass: w/ Bass Fill 1

A D

I feel — it more — than ev - er. — And in — this per - fect weath - er,

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 12 11 12 14 12 11 12 14 12 11 12

Gadd9

2nd time, Bass: w/ Bass Fill 2

A6 D

we'll find — a place — to - geth - er. — In the wa - ter where I

(Mm, la, la, — la, —

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 12 11 12 14 12 11

Bass Fill 2

8va

(14) 14 14 14 16 14 14 12 11 12 14 12 11

2nd time, w/ Bass: Fill 3

G A G/A A

cen - ter my e - mo - tion, all the world can pass me by.

la, la, la. Mm, la, la, la, oo.

8va

let ring

(11) 12 14 12 12 11 12 12 16 12 14 14 14 14 14 16 14 14

To Coda

D G Gadd9 A

Fly a - way on my zeph - yr, we'll find a place to - geth - er.

Oo, la, la, la, la, la, la, la. Oo.)

8va

let ring

12 11 12 14 12 11 12 14 12 11 12 12 16 12 14 14 14 14 14 16 14

Guitar Solo

Am G Em

14 14 14 16 16 14 14 14 12 12 12 12 14 14 12 12 9 9 9 9 9 9 10 10

Bass Fill 3

8va

(14) 14 14 16 14 14

F Am G

let ring -----|

10 10 10 10 10 10 14 14 14 16 16 14 14 14 14 12 12 12 14 14 12 12

10 10 10 10 10 10 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12

Em F Bridge Am(add9)

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, _
(Whoa, _____)

9 9 9 9 9 10 10 10 10 10 10 10 10 10 5 5 5 5 7 7 5 5 5 5 5

9 9 9 9 9 10 10 10 10 10 10 10 10 10

Gadd9 Em

do _____ you... Yeah, yeah, yeah, yeah, yeah, yeah. _____
yeah. _____

3 3 3 3 3 5 5 5 3 3 3 3 0 0 0 0 0 2 2 0 0 0 0

Fadd9 Am(add9)

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, _
Whoa, _____

1 1 1 1 1 1 13 13 13 13 13 10 7 5 5 5 5 5 7 7 5 5 5 3

Gadd9 Em Fadd9 *D.S. al Coda*

...want to? Yeah, yeah, yeah, yeah, yeah, yeah. (Yeah.)

3 3 3 3 3 5 5 5 3 3 3 3 0 0 0 0 0 2 2 2 0 0 0 0 1

⊕ Coda

G A *Outro*
D

We're gonna live for ever.

Oo, la, la, la.) (Ah.)

8va
let ring

12 16 12 14 14 14 14 14 16 14 14 12 11 12 14 12 11

G A Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)
D

ah).

8va
let ring

(11) 12 14 12 11 12 12 16 12 14 14 14 14 16 14 14 12 11 12 14 12 11

Gadd9

A

G/A

A

For - ev - er.

8va

let ring

(11) 12 12 11 12 12 11 12 16 12 14 14 14 14 14 16 14 14 12

D

Dsus4 D

G

8va

let ring

12 11 12 14 0 12 12 11 12 11 12 16 12 14 12 14 14

A

D

Dsus4

D

8va

let ring

(14) 14 14 16 14 16 14 12 11 12 14 12 11 12 12 11 12 12 11

G

A

G/A

A

D loco

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 5

Can't Stop

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Slow Funk-Rock ♩ = 88

Bass

N.C.

1., 2., 3.

mp
cresc. poco a poco

4.

ff

T T T T T T T T T T T T T T T

7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0

Bass tacet 4

Verse

2nd time, Bass: w/ Bass Fig. 1

E7(no3rd)

Dsus2

1. Can't stop, ad - dict - ed to the shin - dig.
2. Sweet - heart is bleed - ing in the snow cone.

Chop top, he says — I'm gon - na win big.
So smart, she's lead - ing me to o - zone.

Bm(add4)

2nd time: w/ Bass Fill 1

Cadd9

Choose not a life — of im - i - ta - tion, dis - tant cous - in to — the res - er - va - tion.
Mu - sic, the great — com - mu - ni - cat - or, use two sticks to make — it in the na - ture.

E7(no3rd)

Dsus2

De - funct, the pis - tol that you pay for. This punk, the feel - ing that you stay for.
I'll get you in - to pen - e - tra - tion, the gen - der of — a gen - er - a - tion.

Bass Fig. 1

mf

T P P T T P T P T P T T P P T T P T P T P T

7 9 7 9 X 7 9 7 9 X 5 5 5 X X 5

Bass Fill 1

T P P T T P T P T P T P T P T

10 10 12 X 11 X

8 8 10 X 9 X

Bm(add4) Cadd9

In time I want — to be your best friend. East side love is liv - ing on the west end.
The birth of ev - 'ry oth - er na - tion. Worth your weight, the gold — of med - i - ta - tion.

End Bass Fig. 1

T P P T T P T P T P T T P P T T P T

9 9 9 9 X 10 10 10 10 X 5

7 7 7 X X 7 8 8 8 X X

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2
E7(no3rd) Dsus2

Knocked out, but, boy, — you'd bet - ter come to. Don't die, you know — the truth is some do.
This chap - ter's gon - na be a close one. Smoke rings, I know — you're gon - na blow one.

Voc. Fig. 1

(Ah, ————— ah, ————— oh, —————)

T P P T T P T P T P T T P P T T P T P T P T

7 9 7 9 X 7 9 7 9 X

7 7 7 X X 7 5 5 5 X X 5

Bm(add4) Cadd9

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.
All on a space - ship, per - se - ver - ing, use my hands for ev - 'ry - thing but steer - ing.

ah. —————

T P P T T P T P T P T T P T P T P T P

9 9 9 9 X 10 10 X 12 X

7 7 7 X X 7 8 X 8 8 X 10 X

Voc. Fig. 2

(Hey.) —————

Bass Fill 2

T P P T

10 10 19 17 12

8 8 X X 12 0

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2
E7(no3rd)

Dsus2

White heat is scream - ing in the jun - gle. Com - plete the mo - tion if you stum - ble.
Can't stop the spir - its when they need you. Mop - tops are hap - py when they feed you.

(Ah, _____ ah, _____ oh, _____)

T P P T T P T P T P T T P P T T P T P T
7 9 7 9 X 7 9 7 9 X
7 7 X X 7 5 5 5 X X 5

Bm(add4)

Cmaj7

To Coda

Go ask the dust ___ for an - y an - swers. Come back strong with fif - ty bel - ly danc - ers. } The
J. But - ter - fly ___ is in the tree - top. Birds that blow the mean - ing in - to be - bop. }

ah, _____ ah.) _____

T P P T T P T P T P T T P P T
9 9 9 9 X 10 10 10 10 X
7 7 7 X X 7 8 8 8 X X 8

Chorus

G D Bm Cmaj7

world — I love, the tears, — I drop to be — part of the wave, — can't stop.

10 X 9 10 12 9 12 9 12 10 X 0 10 12

G D Bm Cmaj7 G D

Ev - er won - der if it's all for you. — The world — I love, the trains — I hop to be —

10 10 9 10 12 12 9 12 9 12 10 14 12 10 9 10 12

Bm Cmaj7 G D Bm7 Cmaj7 *D.S. al Coda*

— part of the wave, — can't stop. Come and tell me when it's time to.

9 12 9 10 10 12 9 10 12 12 9 10

Coda

Chorus

G D Bm Cmaj7

world I love, the tears, — I drop to be — part of the wave, — can't stop.

10 0 9 10 12 9 12 9 12 10 12 10 9

G D Bm Cmaj7 G D

Ev - er won - der if it's all for you. — The world I love, the trains — I hop to be —

10 0 9 10 12 9 12 9 10 14 12 10 9 10 10 9 10 12

Bm Cmaj7 G D Bm7 Cmaj7

— part of the wave, — can't stop. Come and tell me when it's time to.

9 12 9 12 10 9 12 10 X 9 10 12 9 10

Bridge
Em D D6 Bm Bm7 C D

Wait a min - ute, I'm pass - ing out, win or — lose, — just like you. —

9 9 14 12 0 12 9 9 12 10 10 8 8

Em C/B D D6 Bm

Far more shock - ing than an - y - thing I ev - er knew. — How 'bout you. —

9 9 14 12 0 0 9 9 7 7

C D Em Em(add6) D D6

Ten more rea - sons why I need some - bod - y new, —

12 10 10 9 9 14 12 0 12

8 10 11 7 7

Bm7 Cmaj7 D Em Em(add6)

just like you. — Far more shak - ing than an -

9 9 12 10 10 10 12 14

7 7 8 10 11 12 12 12

D D6 Bm7 C *cresc.*

- y - thing I ev - er knew, — right on cue. —

14 12 0 12 9 9 12 10 10

7 7 8

Interlude E5 D5

T P P T T P T P T P T T P P T T P T P T

7 9 7 9 X 7 9 7 9 X

7 7 X X 7 5 5 5 X X 5

B5 C5

T P P T T P T P T P T T P *L T P T

9 9 9 9 X

7 7 7 X X 7 8 X X 8 12 14 12 10 12 10

*Left hand slap.

B5 C5

Choose not a life__ of im - i - ta - tion, dis - tant cous - in to__ the res - er - va - tion.

T P P T T P T P T P T P L T P T T P T P T P T P

9 9 9 9 X X X 10 12 X 14 X

7 7 7 X X 7 8 X 8 10 X 12 X

Bm(add4) Cadd9

In time I want to be your best friend. East side love is liv - ing on the west end.
ah.

T P P T T P T P T P T T P P T

9 9 9 9 X 10 10 10 10 X

7 7 7 X X 7 8 8 8 X X 8

Bkgd. Voc.: w/ Voc. Fig. 3
E7(no3rd)

Dsus2

Knocked out, but, boy, you'd bet - ter come to. Don't die, you know the truth is some do.
Ah, ah, ah,

T P P T T P T P T P T T P P T T P T P T P T

7 9 7 9 X 7 9 7 9 X

7 7 7 X X 7 5 5 5 X X 5

Bm(add4) Cadd9

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.
ah.)

T P P T T P T P T P T T P T P T T

9 9 9 9 X 10 10 10 10 10 12 10 12

7 7 7 X X 7 8 X 8 8 X 10 12 10 12

E7(no3rd) Dsus2

Kick start the gold - en gen - er - a - tor. Sweet - talk, but don't in - tim - i - date her.

T P P T T P T P T P T T P P T T P T P T P T

7 9 7 9 X 7 9 7 9 X

7 7 7 X X 7 5 5 5 X X 5

Bm(add4) C

Can't stop the gods from en - gi - neer - ing, feel no need for an - y in - ter - fer - ing.

T P P T T P T P T P T T P L T P T T P T P T P T

9 9 9 9 X X 10 10 10 X

7 7 7 X X 7 8 X 8 8 X X 8

E7(no3rd) Dsus2

Your im - age in the dic - tion - ar - y, this life is more than or - di - nar - y.

T P P T T P T P T P T T P P T T P T P T P T

7 9 7 9 X 7 9 7 9 X

7 7 7 X X 7 5 5 5 X X 5

Bm(add4) Cadd9

Can I get two, may - be e - ven three of these? Com - in' from a space to teach you of the Ple - ia - des.

T P P T T P T P T P T T P L T P T T P T P T P T

9 9 9 9 X X 10 10 10 X

7 7 7 X X 7 8 X 8 8 X X 8

Bass tacet
E5 N.C.

Can't stop the spir - its when they need you. This life is more than just a read - thru.

I Could Die for You

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Slowly ♩ = 84
Bass (fretless)

* Played behind the beat.

Verse

Dmaj7/F# C#7 Dmaj7/F#

1. Some - thing in - side the cards I know is right. Don't want to live some -

9 9 9 11 9 9 9 12 9 11 12 11 12 11

C#7 A

bod - y else 's life. This is what I want to be and this

9 9 9 9 12 12 13

Bm(add11) A

is what I'd give to you be- cause I get it free. She smiles while I

14 12 9 10

Chorus

Bm(add11) A E Bm F#m A E

do my time. I could die for you. Oh, this life I

11 5 7 7 9 5 7

Bm A Amaj7 A/G#

choose.

7 9 7 9 7 0 0 0 12 14 0 14 16 0 16 14 14 14 14 11

Verse

Dmaj7/F# C#7 Dmaj7/F#

2. I'm here to be your on - ly go - be - tween to tell you of the

9 9 9 11 9 9 9 9 X 9 11 9 11 12 11 12 11

C#7 A

sights these eyes have seen. What I real - ly want to do is turn

9 9 9 9 9 12 12 12 12 12 12 13

Bm(add11) A

— it in - to mo - tion, beau - ty that I can't a - buse. — You know — that I'd

14 14 14 14 14 12 12 12 9 10

Bm(add11) C#add11 A

use — my sens - es to... You can see — that it's on - ly ev - 'ry - where. —

11 11 11 11 9 9 11 12 14 11 11 12 11 12 14 11 14

C#add11 A Pre-Chorus E

I'd take it all and then I'd find — a way — to share. — Come a - long and go a -

11 11 9 9 11 12 12 12 12 14

Dmaj7 E Dmaj7

long — with me. — Wan - der with me, yo, it's all — for free. —

12 14 16 14 16 14 12

Chorus

A E Esus4 Bm F#m A E Esus4

I ____ could die ____ for ____ you. What you wan - na do? Oh, ____ this life ____ I ____

5 7 7 9 5 7

Bm7 A E Esus4 Bm F#m

choose. ____ I ____ could die ____ for ____ you. What you wan - na do?

7 9 7 9 0 7 9 7 9 9 9

Bridge

A E Bm7 Bm C#7

Oh, ____ this life ____ I ____ choose. ____ Come a - gain and tell ____ me where you want to go.

7 9 7 9 7 9 4 4 4 6 0 2 4

Dmaj7 C#7

What it means to me ____ to be with you a - lone. ____ Close the door and no ____ one has to know

5 5 5 7 5 4 4 4

Pre-Chorus

how we are. Come a-long and go a-long with me.

5 7 14 12

Chorus

Wan-der with me, yo, it's all for free. I could die for

14 16-14 12 7 9 7 9 0 7 9

you. What you wanna do? Oh, this life I choose.

7 9 9 7 9 7 9 9 9 9 9

I could die for you. What you wanna do? Oh, this life I

12 9 11 9 11 9 11 9 9 7 9 12 9 11 9 11 9 11 11

Bm7 Bm A E Esus4

choose. _____ Make me wan - na sing. I _____ could die _____ for _____

7 9 7 9 7 9 9 9 12 9 11 9 11 14 9

Bm F#m7 A E Esus4

you. What you wan - na do? Oh, _____ this life _____ I _____

9 11 14 12 9 11 9 11 14 9

Bm A E Esus4

choose. _____ I _____ could die _____ for _____

14 16 14 16 14 14 14 12 7 9 7 9 0 7 9

Bm F#m7 A E Bm7 Bm **Freely**

you. What you wan - na do? Oh, _____ this life _____ I _____ choose. _____

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

Midnight

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately slow ♩ = 100

1. 2.

(Strings) 8 Bass F#m Dmaj7 Dmaj7

mf

Verse

F#m Dmaj7 F#m

1. Things will nev - er be the same. Still I'm aw - f'ly glad I
 2. The ris - ing moon is on the shine. The blood of scor - pi - o's a

2nd time, Bass: w/ Bass Fill 1 Dmaj7 2nd time, Bkgd. Voc.: w/ Voc. Fig. 1 Bm7 2nd time, Bass: w/ Bass Fill 2 D

came. Res - o - nat - ing in the shape of things to come. —
 nine. Like the fear that's in the eyes of ev - 'ry Doe, —

Voc. Fig. 1

(Ah, ah.)

Bass Fill 1

Bass Fill 2

Bm7 D F#m

Nev-er wait - ing when I know there's on - ly one. — Messed it up — but rests as -
 say it now — 'cause John and Jane would like — to know. Is it safe — in - side your

4 2 4 2 4 2 4 2 0 11 9 7 6 4 2

Dmaj7 F#m 2nd time, Bass: w/ Bass Fill 3 Dmaj7

sured, no one ev - er thinks they're cured.
 head? Songs to ser - e - nade the dead.

0 2 4 11 9 7 6 4 2 4 2 4 9 11 9

Bm7 D Bm7

Just a min - ute while I re - in - vent — my - self. — Make it up — and then I
 All a - long — I said I know no en - e - mies. — Mix it up — un - til there

11 9 7 6 4 2 0 2 4 4 2 4 2 4 2

Bass Fill 3

4 2 4 9 11 9 11

Pre-Chorus

D A E F C
 take it off the shelf. } O - ver the laws of light, o - ver the moon by mid - night.
 are no ped - i - grees. }

4 2 0 0 || 7 9 7 7 9 0 | 8 10 10 10 10 0

To Coda

A E F Fmaj7
 Let's do it all this time, ev - 'ry - one wish - ing well, we go and...

7 9 7 7 9 9 0 | 8 10 10 X 8 10 X | 8 10 8 8 8 8

Chorus

C G# D A C G#
 Ev - 'ry - one knows an - y - thing

3 3 3 3 X | 5 4 7 5 5 5 X | 3 3 3 3 X

D A C G# D A
 goes, and now... We are the lo - tus kids, oh, bet - ter take note of this

5 4 7 5 7 5 X | 5 3 3 3 X | 5 4 7 5 5 5 0

D.S. al Coda

C G⁶ Dsus2

for the sto - ry.

3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

♩ Coda

Chorus

C G⁶ D A C C⁶

Ev - 'ry - one knows an - y - thing

Bass Fig. 1

3 3 3 3 X 5 4 7 5 5 5 5 X 3 3 3 3 3 X

D A C G⁶ D A

goes, _____ and now... We are the lo - tus kids, oh, bet - ter take note _____ of this _____

9 7 5 5 5 5 3 3 3 3 3 5 4 7 5 5 5 5 X

C G⁶ Dsus2

for the sto - ry.

End Bass Fig. 1

3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5

Pre-Chorus

A E F C A E

O - ver the laws — of light, o - ver the moon — by mid-night. Let's do it all — this time,

7 9 7 7 9 9 0 8 10 10 10 10 0 7 9 7 7 9 9 0

F C A E F C

in - to the shad - ow show and... En - ter the roll - ing tide, o - ver the o - cean so wide.

8 10 10 10 10 10 0 7 9 7 7 9 9 0 8 10 10 10 10 0

A E F Fmaj7

Let's do it all — this time, ev - 'ry - one wish - ing well, — we go — and...

7 9 7 7 9 9 8 8 8 8 10 10 8 8 8 8 8 8

Outro-Chorus

1st time, Bass: w/ Bass Fig. 1
2nd time, Bass: w/ Bass Fig. 1 (1st 8 meas.)

C G⁶ D A C C⁶ D A

Ev - 'ry - one knows an - y - thing goes, — and now...

C G⁶ D A C G⁶ Dsus2 1. Dsus4

We are the lo - tus kids, oh, bet - ter take note — of this — for the sto - ry. —

2.

Dsus4

C G⁶ D A

Ev - 'ry - one knows

5 17 17 17 17 17 17 17 17 17 3 3 3 3 3 3 X 5 4 7 7 5 5 X

C G⁶ D A C G⁶

an - y - thing goes, _____ and now... We are the lo - tus kids, oh,

3 3 5 5 5 11 9 7 7 7 7 3 3 5 5 5

D A C G⁶ D5

bet - ter take note _____ of this _____ for the sto - ry. _____

5 4 7 5 5 5 X 3 3 3 3 3 3 X 5 5 5 5 5

Dsus4 Am

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 5 5

Throw Away Your Television

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 128

* A5 Bass Fig. 1

E5

Play 4 times End Bass Fig. 1

Bass

mf

* Chord symbols reflect implied harmony.

Verse

Bass: w/ Bass Fig. 1 (8 times)

A5 E5 A5 E5

1. Throw a - way — your tel - e - vi - sion. Time to make — this clean de - ci - sion.
2. Throw a - way — your tel - e - vi - sion. Make a break, — big in - ter - mis - sion.

A5 E5 A5 E5

Mas - ter waits — for its col - li - sion — now. — } It's a re - peat
Re - cre - ate — your su - per vi - sion — now. — }

A5 E5 A5 E5

of a sto - ry told. — It's a re - peat

A5 E5 A5 E5

and it's get - ting old. —

Chorus

Am Em Em/G Am Em Em/G

Ren - e - gades — with fan - cy guag - es — slay the plague — for it's con - ta - gious. —

let ring — let ring — let ring — let ring —

14 14 14 14 14 16 14 14 12 12 14 14 14 14 14 16 14 14 12 12

Am Em Em/G G5 F To Coda

Pull the plug — and take the stag — es. Throw a — way — your tel — e — vi — sion

let ring — let ring — let ring — let ring —

14 14 14 14 14 16 14 14 12 12 12 12 12 12 10 10 10 10 10 10

Interlude

Bass: w/ Bass Fig. 1 (2 times)

A5 E5 A5 E5

now. Oy, — oy, — oy. —

Verse

Bass: w/ Bass Fig. 1 (8 times)

A5 E5 A5 E5

3. Throw a — way — your tel — e — vi — sion. Take the noose — off your am — bi — tion.

A5 E5 A5 E5

Re — in — vent — your in — tu — i — tion — now. — It's a re — peat

A5 E5 A5 E5

of a sto — ty told. — It's a re — peat

A5 E5 A5 E5 D.S. al Coda

and it's get — ting old. —

Coda

Guitar Solo

A5 E5/B

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

1. G5/D D5

10 12 12 12 12 12 12 12 14 14 12 12 12 12 12 12 12 12

2. G5/D D5

3. G5/D D5

4. G5/D D5

Outro-Verse
Am

4. Throw a - way — your

Bass Fill 1 End Bass Fill 1

5

Bass tacet Em Em/G Am Em Em/G Am

tel - e - vi - sion. Sal - i - vate — to rep - e - ti - tion. Le - vi - tate — this

Em Em/G Am Em Em/G Bass: w/ Bass Fig. 1 (4 times) Am

ill con - di - tion — now. — It's a re - peat.

Em Em/G Am Em Em/G Am

It's a re - peat. It's a re - peat.

Em Em/G Am Em Em/G Bass: w/ Bass Fill 1 Am

It's a re - peat. It's a re - peat.

Cabron

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

* Bass: Capo VII

Intro

Freely ♩ = 104

Moderately ♩ = 120

(Guitar) 6 3 Bm

* Notes and tab at 7th fret played as open strings.

Ca -

Chorus

D Bm D Bm

bron, Ca - bron. Ca - bron, Ca - bron.

Bass

mf

Verse

D Bm D

1. I see you in the park, — you're al - ways wear - ing Dodg - er blue, — mad dog - gin' me — and an - y -
2. I'll come a-round — and make peace, get down, have a bar - be - que. — Let's keep the moon — a - wake and

Bm G

one from an - y - oth - er crew. — I am small but I'm — strong, —
do e - lec - tric boog - i - loo. — I am small but I'm — strong, —

[illegible]

I'm just a fool, I can't do what I like, I can't do what I like, I can't do what I like.

A D Bm A
 I'll get it on with you. If you want me to, _____
 you see, I'm just like you. If you on - ly knew _____

Coda

D5

Guitar Solo

D

Bm

a - bout the lo - cal news.

Chorus

D

Bm

Bm

D

Bm

bron, Ca - bron, Ca - bron, Ca - bron.

D.S. al Coda

Interlude

Bass tacet

D

Bm

D

Bm

Ca

To Coda

A/E

G

E

want to get a - long - with you. This time of night's - for sing - in' songs - a - bout the lo - cal news.

D Bm D Bm D

10 10 10 9 12 10 | 7 7 7 7 9 9 | 10 10 10 9 12 10 | 7 7 7 7 9 9 | 10 10 12 9 12 9 12 10

Bm Pre-Chorus G A/E

I don't want to fight, — I want to get a - long — with you.

7 7 7 10 12 9 || 10 10 10 10 10 10 | 12 12 12 12 12 12

G A/E Outro-Chorus D

This time of night's — for sing - in' songs — a - bout the lo - cal news. — Ca - bron, Ca -

10 10 10 10 10 10 | 12 12 12 12 12 12 || 10 10 10 9 12 10

Bm A D Bm A D Bm A

bron. Ca - bron, Ca - bron. Ca - bron, Ca - bron.

7 7 7 7 9 | 10 10 10 12 9 12 | 7 7 7 7 9 9 | 10 10 10 12 9 12 10 12 | 7 7 7 7 9 9

D Bm A D Bm A D

Ca - bron, Ca - bron. If you want me to, what else can I

10 10 10 12 9 12 7 7 7 9 10 10 10 9 12 10 7 7 7 9 10 10 10 12 9 10

Bm A D Bm A D

do? 'Cause I'm just like you. If you on - ly

7 7 7 7 9 10 10 10 9 12 10 7 7 7 7 9 10 10 10 12 12 10 12

Bm A D Bm A D Bm A

knew. Ca - bron, Ca - bron. Ca - bron, Ca - bron.

7 7 7 7 9 10 10 10 9 12 10 12 7 7 7 7 9 10 10 10 12 9 12 7 7 7 7 9

D Bm A D Bm A D

Ca - bron, Ca - bron. Ca - bron, Ca - bron.

10 10 10 9 12 10 12 7 7 7 7 9 10 10 10 12 9 12 10 12 7 7 7 7 11 12

Tear

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Slowly ♩ = 68

Verse

* C (Kybd.)

C G7 Am C G7 Am

1. This is my time, this is my tear. _____

Bass Bass Fig. 1 End Bass Fig. 1

mf

3 3 5 3 3 5

* Chord symbols reflect basic harmony.

Bass: w/ Bass Fig. 1 (4 1/2 times)

C G7 Am C G7

I can see clear - ly now that this _____ is not a place for play - ing sol - i - taire. _____ Tell me where _____ you want _____

Am C G7 Am

_____ me. _____ This is my time, _____ this is my tear. _____

C G7 Am C G7

Com - ing on strong, Bau - de - liare. _____ Seems to me _____ like all the world _____

Am C G7 Am

_____ gets high _____ a when you take a dare. _____ Let it rise _____ be - fore _____ you. _____

5 7 5 7 6 5 3 3 5

Chorus

C G7 C C/B

2nd time, Bass: w/ Bass Fill 1
Am(add9) Am/G

This is my crime. _____ All and all _____ and I'm _____ lov - ing ev - 'ry rise _____ and fall _____ the sun _____
(Woo. _____)

Voc. Fig. 1

(Ah. _____)

3 3 10 12 10 9 12 9 7 9 7 5 7 9 7 5

Fsus2 C/E Dm G C C/B

_____ will make _____ and I _____ will take _____ breath to be sure _____ of this. In the end _____ and then, _____
Woo. _____ Woo. _____

Ah. _____ Ah. _____

3 3 2 2 0 2 3 5 7 9 10 12 10 9 14 12 9

Bass Fill 1

7 9 7 5 7 5 3 5 2 5 3 2 2

2nd time, Bass: w/ Bass Fill 2
Am(add9)

Am/G

Fsus2

C/E

all will be for - giv - en when sur - ren - der ris - es high and I Woo.

Ah.)

7 9 5 3 5 3 2 2

Dm

G

Am

To Coda

gave what I came to give. Say it now be - cause you nev - er know. Oo.)

End Voc. Fig. 1

let ring

0 2 3 5 5 6 7 0 7 5 6 7 0 7

Bass Fill 2

7 9 7 5 10 9

Verse

C G7 Am C G7

2. Dev - il may cry, dev - il may care. _____ Dis - til - ler's got a scream and now I know _

3 3 2 3 5 3 3 2 3 5 5 5 5 5 5 3 3 2 3 5 3 3 2 3 5

Am C G7 Am

— just why — when she's mov - in' air. — Can you feel — the vol - tage? —

5 5 5 5 5 3 3 2 3 5 3 3 2 3 5 5 5 5 5 5

C G7 C G Am

Guitar Solo

This is my time. _____

3 3 3 5 (5) 7 3 3 2 3 5 3 3 2 3 5 5 0 5 5 7 5 5 7 5 5 7 5 7 5

C G Am C G7

Verse

3. Cal - i - for - nia skies got room to spare. —

3 3 2 3 5 3 3 2 3 5 5 5 0 3 5 5 3 3 2 3 5 3 3 2 3 5

Am C G7 *D.S. al Coda*

This is my time. _____

⊕ Coda

Oh, _____ nev - er know.

Interlude
Fmaj7 E7 Fmaj7

E7 E7b9 Fmaj7 E7 Fmaj7

E7 F G C Gadd9 Am(add9) C Gadd9

Verse
Am(add9) C G7 Am

4. Take it out - side, take it out there. _____

C G7 Am C G7

Seems to me _ like all the world _ gets high _ a when you take a dare. _ In the fi - nal mo -

3 3 2 3 5 3 3 2 3 5 5 5 7 7 0 3 3 3 3 3 2 3 5

Am C G7

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
C C/B

ment, _ this is my time. _ All and all _ and I'm _ (Woo. _ (Oh. _

5 5 5 5 5 3 3 5 5 10 12 10 9 12 9

Asus2 Am/G F#sus2 C/E

lov - ing ev - 'ry rise _ and fall _ the sun _ will make _ and I _ will take _ Woo. _ Oh. _

7 7 9 7 5 5 7 5 3 3 3 3 2 2 2 2

Chords: Dm, G, C, C/B, Asus2, Am/G

breath to be sure of this. In the end and then, all will be for-giv-en when sur-ren-
Woo.

Oh.

0 2 3 5 5 5 7 9 | 10 10 12 10 9 14 12 9 | 7 7 9 7 5 10 9

Chords: F#sus2, C/E, Dm, G

- der ris-es high and I gave what I came to give.
Woo.)

Oh.

3 3 3 3 2 2 2 2 | 0 2 3 5 5 6

Chord: Am

Say it now be-cause you nev-er know. Oh, nev-er know.

Oo.)

let ring - let ring - let ring -

7 0 7 5 6 | 7 0 7 5 6 | 7 0 7 5 6 | 7 7 3 7

On Mercury

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Fast = 180

Bass

* Bm Bass Fig. 1

G A F# G F#

End Bass Fig. 1

f

7 9 9 9 10 10 9 9 7 7 9 7 7 7 7 7 7 7 9 9 10 10 9

* Chord symbols reflect overall harmony.

Verse

Bass: w/ Bass Fig. 1 (4 times)

Bm

G A

1. I've got my - self in a mas - och - is - tic hold. ____
 2. Look - ing up in - to a re - verse ver - ti - go. ____

F# G F# Bm G

Why don't you ____ let go? Shake it off a just to re - di - rect ____ my flow. ____
 What an un - der - tow. Give it up, an - oth - er stub - born Scor - pi - o. ____

A F# G F# Bm G

____ } Come on, let's ____ go. Sit up straight, ____ I'm on a dou - ble date. ____ I've got to

A F# G F# Bm

find my way in - to the light, heav - y mid - dle weight. Oh, we don't stop, ____ a rock a -

G A F# G F#

round the clock, ____ a mo - tor mouth - ing off in front of ev - 'ry oth - er road block.

To Coda

Pre-Chorus

G A G F# F#7

Come a - gain and tell ____ me what you're go - ing thru, ____

5 5 5 5 | 5 7 0 5 7 | 4 4 4 4 | 4 4 5 5 7 7

G A G F# F#7

like a girl who on - ly knew her child was due. ____

5 5 5 5 | 7 9 7 5 0 | 4 4 4 4 4 4 | 4 4 4 4 4 4 0

Chorus

Bm D A Em

Mem - o - ries ____ of ev - 'ry - thing, ____ of lem - on trees ____ on Mer - cu - ry ____ and...

Voc. Fig. 1

(Ah. ____)

Bass Fig. 2

7 9 9 0 | 5 7 7 7 X | 5 7 7 7 | 7 9 9 9

Bm D A F#7

Come to me with rem - e - dies from five or six of sev - en seas and...

Ah.

7 9 9 9 0 | 5 7 7 7 | 5 7 7 7 0 | 2 2 2 2

Bm D A Em

You al - ways took me with a smile when I was down.

Ah.

7 9 9 9 0 | 5 7 7 7 X | 5 7 7 7 | 7 9 9 9

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing that blew thru.

D.S. al Coda

End Voc. Fig. 1

Ah.

Ah.)

End Bass Fig. 2

7 9 9 9 | 5 7 7 7 | 11 8

⊕ Coda

Pre-Chorus

G A G F# F#7

Come a - gain and tell — me what you're go - ing thru, —

5 5 5 5 | 5 7 5 | 4 4 4 4 | 4 4 5 5 7

G A G F# F#7

like a girl who on - ly knew her child was due. —

4 5 5 5 5 | 9 9 9 9 7 5 5 | 4 4 4 4 | 7 4 4 5 5 7 7

G A G F# F#7

To the moon, she gave — an - oth - er good re - view. —

5 5 5 5 5 | 5 7 5 5 | 4 4 4 4 | 4 5 7 5

G A G F# F#7

Turn a - round and look — at me, it's real - ly, real - ly you. —

5 5 5 5 | 9 9 9 7 7 5 5 | 4 4 4 4 4 | 4 4 4 4 4 4 4

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Bass: w/ Bass Fig. 2 (1st 9 meas.)

Bm D A Em

Mem - o - ries — of ev - 'ry- thing, — of lem - on trees — on Mer - cu - ry — and... —

(Oo, al, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm D A F#7

Come to me with rem - e - dies — from five or six — of sev - en seas — and... —

Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm D A Em

Bass: w/ Bass Fill 1 Bass: w/ Bass Fig. 2 (last 5 meas.)

You al - ways took me with — a smile — when I — was down. —

Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing — that blew — thru. —

Oo, la, la, — la. Oo, la, la, — la. Oo.) —

Bass Fill 1

Interlude

Bm G A F# G F#

Bm G A F# G F#

Verse

Bass: w/ Bass Fig. 1 (1 1/2 times)

Bm G A

F# G F# Bm G

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (* 2 times)
1st time, Bass: w/ Bass Fig. 2 (1st 10 meas.)
2nd time, Bass: w/ Bass Fig. 2 (1st 3 meas.)

Bass: w/ Bass Fill 2 A/F# F# G F# Bm D

* 2nd time, last meas. w/ fermata.

A 2nd time, Bass: w/ Bass Fill 4 Em 2nd time, Bass: w/ Bass Fig. 2 (meas. 5 - 8) Bm D

Bass Fill 2

Bass Fill 4

1.

A F#7 Bm D Bass: w/ Bass Fill 3 A

five or six — of sev - en seas — and... You al - ways took me with — a smile — when I — was down —

Bass: w/ Bass Fig. 2 (last 4 meas.)

Em Bm D A/C# F#7/A#

— Mem - o - ries of ev - 'ry - thing — that blew — thru. —

2.

Bm D A Em

You al - ways took me with — a smile — when I — was down. —

7 9 9 9 0 | 5 7 7 7 0 | 5 7 7 7 0 | 7 9 9 9 0

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing — that blew — thru. —

7 9 9 9 0 | 5 7 7 7 0 | 11 12 11 8 | (8)

Bass Fill 3

5 7 7 7 | 7 9 9 7

Minor Thing

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro Moderate Rock ♩ = 128

(Drums) Bass **Bass Fig. 1** **f** w/ pick

F#m7 **C#m**

D **Dmaj7** **Bm7** **End Bass Fig. 1**

1st time, Bass: w/ Bass Fig. 1
2nd time, Bass: w/ Bass Fill 1

Chords: F#m7, C#m, Dmaj7, Bm9

2nd time, Bass: w/ Bass Fig. 1 (last 2 meas.)

It's just a mi - nor thing — and I'm a mi - nor king. — He knows ev - 'ry - thing.

Interlude

Chords: A, E, D, A, E

Oo, oo, — oo. Oo, wee,

5 5 5 5 5 5 12 12 12 10 10 10 10 10 10 10 10 10 5 5 5 5 5 12 12 12

Bridge

Chords: D, F#m, A5, *B5/G#

oo. You've got your bit part, Mo - zart, hot dart ac - cel - er - a - tion.

Bass Fig. 2

10 10 10 10 10 10 10 10 5 2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

*Chord refers to gtr.

Chords: F#m, A5, E/G#

Pop art, pis - tol chas - in' cat fight in - tim - i - da - tion.

1.

End Bass Fig. 2

2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Bass Fill 1

9 9 9 9 9 9 9 9 11 9 9 11 11 11 9 4

Bass: w/ Bass Fig. 1

Bass: w/ Bass Fig. 1

F#m7

2.

Bass: w/ Bass Fig. 2 (2nd meas.)

Bass: w/ Bass Fig. 2

cat fight in - tim - i - da - tion. All out in - ter - fac - ing, black star mo - ti - va - tion.

Bass: w/ Bass Fig. 1

Bass: w/ Bass Fig. 1

D.S. al Coda

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 1 (last 2 meas.)

The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains six measures of music, each with a single eighth note. The notes are: D5 (first measure), B5 (second measure), F#5 (third measure), C#5 (fourth measure), D5 (fifth measure), and B5 (sixth measure). Above the staff, the text 'Bass: w/ Bass Fill 2' is written above the third measure, and 'Bass: w/ Bass Fig. 1 (last 2 meas.)' is written above the fifth and sixth measures.

⊕ Coda

Bass: w/ Bass Fig. 1 (2 times)

F#m7

It's just a mi - nor thing — and I'm a mi - nor king. —

Outro

E

Bass Fill 2

Bass Line

The bass line is written on a single staff in bass clef with a key signature of two sharps (F# and C#). It consists of two measures. The first measure contains a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3. The second measure contains a descending eighth-note scale: E3, D3, C#3, B2, A2, G2, F#2, E2. The final note, E2, is marked with an 'X'.

7 9 9 9 9 9 9 9 9 11 11 11 11 11 11 9 9 9 9 9 9 9 9 4 4 X X

F#m(add9) E E7

F#m 1. F#m7 E

Eadd9 F#m F#m(add9)

E E7 F#m

2. F#m7 E

Eadd9 F#m F#m(add9)

E F#m rit.

Warm Tape

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 120

B D#5 C# E5 B D#5 C#5 E5
Bass Fig. 1

End Bass Fig. 1

mf
w/ pick
let ring

Verse

Bass: w/ Bass Fig. 1 (4 times)

B D#5 C# E5 B D#5 C# E5

1. Shiv - er for me, ___ girl. ___
2. Shad - ow my free ___ form, ___
3. Shiv - er for me ___ now. ___

De - liv - er for me, ___ my dar - ling. ___
a wom - an that I ___ could keep ___ warm. ___
De - liv - er for me, ___ my dar - ling, ___

To Coda 2

___ Push - in' up to ___ you, ___
___ Quiv - er for me, ___ girl. ___
___ a liv - ing that I ___ could ___

a riv - er that runs ___ right thru ___ you.
Give me your head ___ and shoul - ders.
be giv - ing to you, ___ my sweet ___ love.

Swim for your smile in a blue ___ rock quar - ry. Make it for me ba - by, you won't ___ be sor - ry.
Shot from the pag - es of love ___ and glo - ry. Sleep - ing next to you and I'm in ___ your sto - ry.

To Coda 1

Shiv - er for me ___ now. ___
Shad - ow my free ___ form, ___

De - liv - er for me, ___ my dar - ling. }
a wom - an that I ___ could keep ___ warm. }

Chorus

G#m B5 Eadd9 G#m B5 Eadd9

Miles and miles ____ of neth - er - worlds I ____ roam.

11 11 11 11 11 11 9 9 7 7 11 11 13 13 11 11 9 11 9 7 7

G#m B5 Eadd9 F# F#sus4

Set - tle for love, ____ I'm nev - er far from ____ home.

11 11 11 11 11 9 9 7 7 9 9 9 9

F# Emaj7#11 Esus2 G#m B5 Eadd9

Car - ry me down ____ in - to the wa - ters ____ of...

(9) 9 9 9 7 11 11 11 11 11 9 9 7 7

G#m B5 Eadd9 G#m

Car - ry me down ____ in - to the wa - ters of ____ love. Two of us ____ were made of

11 11 13 13 11 11 9 11 9 9 7 7 11 11 11 11 11

B5 Eadd9 F# F#sus4 F# Eadd9 Emaj7

an - gels — dust. I've been a - round — but not a - round e - nough.

9 9 7 7 9 9 9 9 9 9 7

Interlude

Bass: w/ Bass Fig. 1

D.S. al Coda 1

B D#5 C# E5 B D#5 C# E5

♠ Coda 1

Chorus

G#m B5 Eadd9 G#m

Miles and miles — of neth - er - worlds I — roam.

11 11 11 11 11 11 9 9 7 7 11 11 13 11 13 11

B5 Eadd9 G#m B5 Eadd9 F# F#sus4

Set - tle for love, — I'm nev - er far from — home.

9 9 7 7 11 11 11 11 11 9 9 7 7 9 9 11 9

F# Emaj7#11 Esus2 G#m B5 Eadd9

Car - ry me down in - to the wa - ters of...

(9) 11 9 7 7 11 11 11 11 11 9 9 7 7

G#m B5 Eadd9 G#m

Car - ry me down in - to the wa - ters of love. Two of us were made of

11 11 13 13 11 11 9 11 9 7 7 9 11 11 11 11 11

B5 Eadd9 F# F#sus4 F# Eadd9 Emaj7

an - gels dust. I've been a - round but not a - round e - nough.

9 11 9 11 7 7 9 9 9 9 9 9 9 7

C#m C#m(add9) **Bridge** E B

Let's go. I know, I make it

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 6 9 7 7 7 7

E B C#m(add9) C#m(add11)

for two — and if in - tu - i - tion's on - ly what you take from it.

11 9 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7

E B E B C#m(add9)

I know, — I make it for two — and then you were there — and —

7 6 9 7 7 7 11 9 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

E B E B

I was for - tu - nate. I know, — I make it for two — and a

9 9 9 9 9 9 9 9 9 9 7 7 6 9 7 7 7 18 16 14 14 14 14

C#m(add9) C#m(add11) E B

mes - sy bed, — a pot of tea that I will pour for you. I know, — I make it

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 6 9 7 7 7 7

E B E B E B

for two — I'll make it for two, — I'll make it for two, — yeah.

18 16 14 14 14 14 18 16 14 14 14 14 18 16 14 14 14 14

Coda 2

B D#5 C# E5 B D#5 C# E5

Swim for your smile in a blue — rock quar - ry. Make it for me ba - by, you won't — be sor - ry.

B D#5 C# E5 B D#5

Shot from the pag - es of love — and glo - ry. Sleep - ing next to you and I'm in —

Outro

Bass: w/ Bass Fig. 1

C# E5 B D#5 C#5 E5 B D#5 C# E5

— your dream. Set - tle for love. — Set - tle for love. —

Free time

B D#5 C# E5 rit. B Bmaj7

Set - tle for love. —

let ring — rit.

8 13 10 16 7 7 11 11 9 9 12 12 7

Venice Queen

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Slowly ♩ = 92

E5 (Guitar) 2 Bass

pp

* Fade in.

Cmaj9(#11) A7sus²

E5 Bass Fig. 1

Cmaj9(#11) A7sus²

Play 3 times
End Bass Fig. 1

Verse
Bass: w/ Bass Fig. 1 (2 times)
E5

*-----

1. Does it go from a east to west, — y'all? Bod - y free and a bod - y less, — y'all.
2. Do it all then it all a - gain, — y'all. Make it up and you make a friend, — y'all.

*Sing vocal harmony, 2nd time only

*-----

Come a - gain just to start a - fresh — and once a - gain to find — a home —
 Pad - dle on just a - round the bend — and find a place where you — can see —

Cmaj9(#11) A7sus²₄

— in the mo - ment — of the mean - time. —
 — all the ma - mas — and the pa - pas. —

E5

Drop - in' in, com - in' thru the mesh, — y'all. Check - in' in just to get it blessed, — y'all.
 Take a chance on a rec - om - mend, — y'all. Hard as hell just to com - pre - hend, — y'all.

*-----

Hard to leave when its pic - tur - esque — and find a form thats free — to roam. —
 Dis - be - lief that I do sus - pend — and eas - y now to find — a breeze. —

Cmaj9(#11) A7sus²₄

— } Where you come — from? — Where you go - ing? —

Voc. Fig. 1 End Voc. Fig. 1

(Ah, — ah.) —

Bass: w/ Bass Fig. 1 (last 4 meas.) Bkgd. Voc.: w/ Voc. Fig. 1

E5 Cmaj9(#11) A7sus²₄

— Where you come — from? — Where you go - ing? —

E5

7 7 7 7 7 7 7 7 7 7 7 5 6 7 7 7 7 7 7 7 7 7 7 5 6 7 7 7 7 7 7 7 7 7 7 7 5 6

Interlude

Faster ♩ = 120

* Em D/C Em D/C Em D/C Asus2 D/F#

dim.

0

* Chord names refer to gtr.

Em D/C Em D/C Em D/C

f

A7sus2 D7

Bridge

Em D/C

We all want to tell _

Bass Fig. 2

Em D/C Em D/C A7sus2 D

_ her, tell her that we love _ her. _

End Bass Fig. 2

Bass: w/ Bass Fig. 2 (2 times)

Em D/C Em D/C Em D/C A7sus2 D

Ven - ice gets a queen, _ best I've ev - er seen. _

Em D/C Em D/C Em D/C A7sus2

We all want to kiss _____ her, tell her that we miss _____ her. ...

Bass: w/ Bass Fig. 2 (1st 3 meas.)

D Em D/C Em D/C Em D/C

Ven - ice gets a queen, — best I've ev - er...

Verse

A

Gsus2

3. I know you said — you don't — be - lieve — in God. Do you — still dis - a - gree —

Bass Fig. 3

12	12	12 12	12	12
12 12	12	12 12 12	12	12 12 12
10	10	10 10	10	10
10 10	10	10 10	10	10 10 10

Fmaj7 D7sus2
 — now that it's time — for you — to leave? — G - L - O - R - I - A — is
 End Bass Fig. 3

Chorus
Bass: w/ Bass Fig. 3 (1st 7 meas.)

love, _____ my friend, _____ my friend, _____

Verse
Bass: w/ Bass Fill 1 (see next page) Bass: w/ Bass Fig. 1 (1st 3 meas.)
A

my friend. 4. Your styl - ish mess of sil - ver hair, -

Voc. Fig. 2

(You see my

Gsus2

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 1 (last 4 meas.)
Fmaj7

_____ a wom - an of _____ your kind _____ is rare. _____ Your u - ni - form _____ re - turns _____ to air. _____

_____ line, _____ my _____ light, _____ my _____

ChorusBass: w/ Bass Fig. 3 (1st 7 meas.)
A

Gsus2

_____ G - L - O - R - I - A _____ is love, _____ my friend, _____

lie.) _____ (You _____ see my _____ line, _____

End Voc. Fig. 2 Voc. Fig. 3

_____ my friend, _____ my friend. _____

_____ my _____ light, _____ my _____ lie.) _____

Bass: w/ Bass Fill 1

End Voc. Fig. 3

Verse

Bkgd. Voc.: w/ Voc. Fig. 2

1st time, Bass: w/ Bass Fill 3 (see next page)

2nd time, Bass: w/ Bass Fig. 3 (1st 6 meas.)

A

1st time, Bass: w/ Bass Fig. 3 (meas. 3-6)

Gsus2

5. And now it's time _____ for you _____ to _____ go. _____ You taught me most _____ of what _____ I know. _____

6. I see you stand - ing by _____ the _____ sea. _____ The waves you made _____ will al - ways be. _____

(You _____ see my _____ line, _____ my _____

Bass Fill 1

(10) 10 10 10 10 10 10 10 10 10 10

Bass Fill 2

(10) 10 10 10 10 10 12 12 10 8

95

Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

G
F
E
D
C
B
A

Strings:

high

G
D
A
E

low

3rd string, open

2nd string, 2nd fret

1st & 2nd strings open, played

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



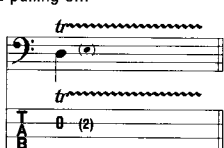
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



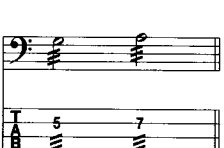
SHIFT SLIDE: Same as legato slide, except the second note is struck.



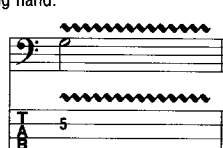
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



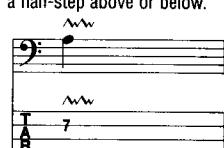
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



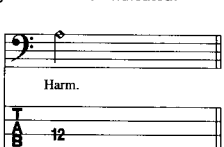
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



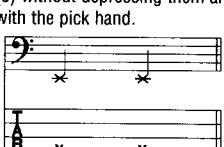
SHAKE: Using one finger, rapidly alternate between two notes on one string by either a half-step above or below.



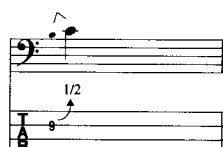
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



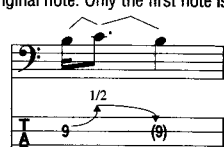
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



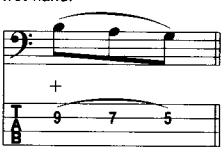
BEND: Strike the note and bend up the interval shown.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



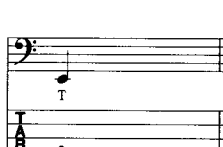
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



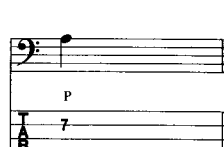
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).



(accent)

- Accentuate note with great intensity

Bass Fig.

- Label used to recall a recurring pattern.



(staccato)

- Play the note short

Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

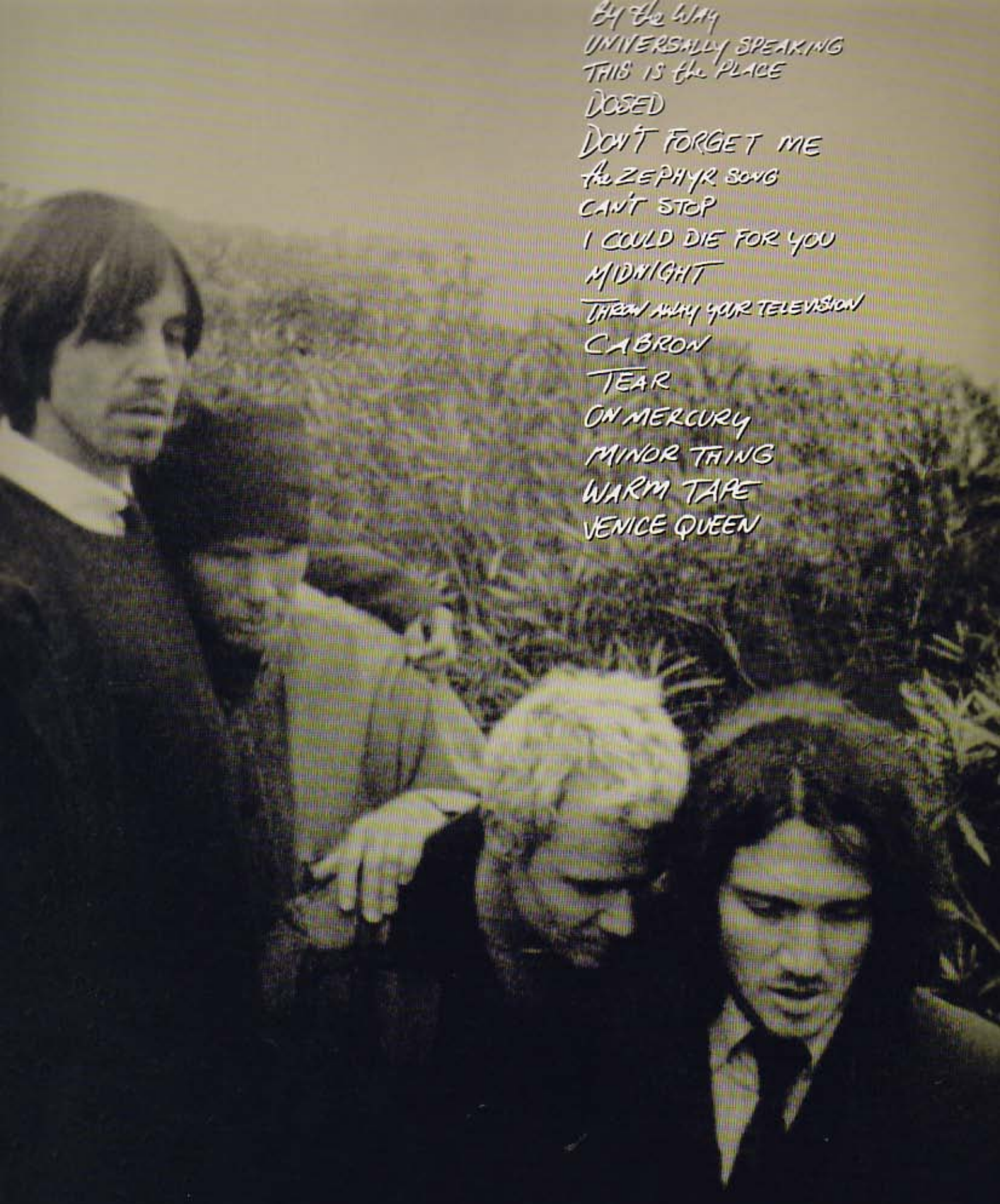
NOTE:

Tablature numbers in parentheses mean:

- The note is being sustained over a system (note in standard notation is tied), or
- The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
- The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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